

SOUTHERN MILITARY MUSIC. FOR PIANO.

Askew Quickstep, Mrs. J. B. Henderson, - 3	Helen Johnstone Guards' Grand March, - -
Bonnie Blue Flag Quickstep, Viereck, - - 2½	Adolphus Brown, - - - - - 4
Crescent City Guards' Quickstep, - - - 2½	March of the Minute Men, Eaton, - - - 5
Confederates' Grand March, W. H. Hartwell, 2½	Madison Rifles' March, Adolphus Brown, - 4
Confederates' Polka March, LaHache, - - 3	Orleans Cadets' Quickstep, Eaton, - - - 3
Gen. Beauregard's Grand March, Mrs. Cowdin, 2½	Our First President's Quickstep, Rivinac, - 4
Gen. Bragg's Grand March, Rivinac, - - 3	Rivinac's Medley Quickstep, Rivinac, - - 2½
Gen. Robert E. Lee's Quick March, C. Young, 5	Stonewall Jackson's Grand March, C. Young, 5
Gen. Longstreet's Grand March, C. Young, - 4	Washington Artillery Parade Polka March, 2½
Grand March of the National Guards of New Orleans, LaHache, - - - - - 3½	Nobody Hurt; Grand March, Schreiner, - - 3½
	Tribute to Beauregard, Mrs. McConnell, - 3

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GEN. LEE'S QUICK MARCH.

CHARLES YOUNG.

The musical score is written for piano in 2/4 time, key of D major. It consists of four systems of music. The first system begins with a forte (*ff*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The second system starts with *ff* and ends with a piano (*p*) dynamic. The third and fourth systems feature repeated bass patterns with 'Ped.' (pedal) markings and asterisks. The fourth system includes a 'cres' (crescendo) marking over the treble staff.



First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment of chords. The tempo/mood marking is *Con amore*. Pedal points are indicated by "Ped." and asterisks (*) at the end of measures 1, 2, 3, and 4.



Second system of musical notation. The treble staff continues the melody, and the bass staff continues the harmonic accompaniment. Pedal points are indicated by "Ped." and asterisks (*) at the end of measures 1, 2, 3, and 4.



Third system of musical notation. The treble staff features a melody with triplets. The bass staff features a complex accompaniment with many beamed sixteenth notes. The dynamic marking *mf* is present. Pedal points are indicated by "Ped." and asterisks (*) at the end of measures 1, 2, 3, and 4.



Fourth system of musical notation. The treble staff continues the melody with triplets. The bass staff continues the complex accompaniment with beamed sixteenth notes. Pedal points are indicated by "Ped." and asterisks (*) at the end of measures 1, 2, 3, and 4.



First system of musical notation. The right hand (treble clef) plays a melody with eighth and sixteenth notes. The left hand (bass clef) plays a series of chords, each marked with a 'Ped.' (pedal) and a '*' (accents). The dynamics are marked 'mf' (mezzo-forte) and 'f' (forte).



Second system of musical notation. The right hand continues the melody. The left hand continues the chordal accompaniment, marked with 'Ped.' and '*'.



Third system of musical notation. The right hand plays a melody with eighth notes. The left hand plays a series of chords, marked with 'ff' (fortissimo) and 'p' (piano).



Fourth system of musical notation. The right hand plays a melody with eighth notes. The left hand plays a series of chords, marked with 'p' (piano). The system ends with a double bar line and the label 'L.H.' (Left Hand) above the staff.



Fifth system of musical notation. The right hand plays a melody with eighth notes. The left hand plays a series of chords, marked with 'Marcato' (marked) and 'B.H.' (Basso Hand). The system ends with a double bar line and the label 'cres.' (crescendo) above the staff.



First system of musical notation. The right hand (treble clef) contains a melodic line with a trill in the first measure, followed by eighth and sixteenth notes. The left hand (bass clef) features a series of chords, each marked with a pedaling instruction 'Ped.' and a triplet of eighth notes. The system concludes with a double bar line.

Second system of musical notation. The right hand continues the melodic line. The left hand plays chords, with a 'ff' (fortissimo) dynamic marking in the first measure. A crescendo 'cres.' is indicated over the final two measures.

Third system of musical notation. The right hand features a melodic line with a trill. The left hand plays chords, marked with 'ff' in the first measure and 'p' (piano) in the third measure. A crescendo 'cres.' is indicated over the final two measures.

Fourth system of musical notation. The right hand contains a melodic line with a trill. The left hand plays chords, each marked with a pedaling instruction 'Ped.' and a triplet of eighth notes. The system concludes with a double bar line.

Fifth system of musical notation. The right hand contains a melodic line with a trill. The left hand plays chords, each marked with a pedaling instruction 'Ped.' and a triplet of eighth notes. A crescendo 'cres.' is indicated over the third measure, and a 'f' (forte) dynamic marking is present in the final measure. The system concludes with a double bar line.

POPULAR MUSIC,

PUBLISHED BY

BLACKMAR & CO., 74 Camp St., New Orleans.

SONGS.

Always Friends at Heart.....E. O. Eaton.
Ask me not Why, ("Fille du Regiment.")
Beauregard! Beauregard!.....H. D.
Bird of Beauty.....Scott.
Bonnie Blue Flag;.....Harry Macarthy.
This popular song has become a national air of the
Southern Confederacy.
Brightest Eyes.....Stigelli.
Carrie Bell.....Theo. Von LaHache.
Castles in the Air.....Scotch.
Come into the garden, Maud.....Balfé.
Dearest Spot of Earth to Me is Home; Wrighton
Dearest Nell.....Bischoff.
Deep in a Shady Dell, by.....Nelson Kneass.
A charming song by the author of "Bea Bolt."
Do they think of me at home.....Glover.
Gallant girl, that smote the dastard Tory, O!
Dedicated to Miss Slidell.
God and our Rights.....A. E. Blackmar.
God and our Rights; (arranged for Guitar.)
God Save the South.....Ernest Halphin.
God will Defend the Right.
Dedicated to the Defenders of Southern Soil, by a
young lady of Richmond, Va.
Gipsy Countess, (Duett,).....Glover.
Good Night, Farewell.....Kucken.
Good Bye at the Door.....Stephen Glover.
Her bright Smile haunts me still; Wrighton.
I Cannot, cannot say Farewell.....W. Nash.
I Cannot Forget Thee.....Albin Visser.
I'd be a Star.....Gerken.
I know a bank, (duett).....Horn.
I'm leaving thee in sorrow, Annie.....Barker.
Juanita.....Hon. Mrs. Norton.
Katy Darling.....
Last Rose of Summer.....
Lillie Terrell.....J. E. T.
A pretty melody, with an easy accompaniment.
Long, Long Ago.....Bayley.
Make me no Gaudy Chaplet, ("Lucrezia Bor-
gia").....Donizetti.
Missouri.....Harry Macarthy.
Maryland! My Maryland!.....Randall.
Murmuring sea, (duett).....Glover.
Near the Banks of that Lone River. LaHache.
New Red, White and Blue; words by Gen. Jeff.
Thompson, music by.....LaHache.
O! whisper what thou feelest.....Brin. Richards.
Officer's Funeral.....Mrs. Norton.
Old Cotton is King.....Delia W. Jones.
Origin of the Stars and Bars; Harry Macarthy.
Richmond is a Hard Road to Travel.....
Sumter.....Elizabeth Sloman.
Shells of Ocean.....Cherry.
Smile, and never heed me.....E. O. Eaton.
A tender, winning ballad, by this ever pleasing
author.
Softly whisper.....G. Bidaux.
Southern Marseillaise.....
Southrons' Chaunt of Defiance; A. E. Blackmar.
Arranged for one voice, or as a Quartette.
Switzer's Farewell.....Mengis.
Thou art so near, and yet so far.....Reichardt.
The Cross of the South.....B.
The Stars of Our Banner.....
Southern Patriotic Song and Chorus. Written by
M. F. Bigney, Esq., Music by Alice Lane.
The Tear.....Gumbert.
The Boy Defender of Kentucky's Honor; Eaton;
(beautifully illustrated.)
Then You'll Remember Me; ("Bohemian Girl;")
There's life in the old land yet;
A splendid poem, by the author of "Maryland! my
Maryland," set to music in Eaton's best style.
Thou art Gone from my Gaze.....Linley.
The Volunteer; or, It is My Country's Call;
Harry Macarthy.
Violetta.....E. O. Eaton.
What are the wild waves saying, (duett)
Glover.
Why do summer roses fade?
Barker.

MARCHES AND QUICK-STEPS.

Askew Quick Step.....Mrs. J. B. Henderson.
Beauregard's Manassas Quick Step.....Noir.
The Trio contains the admired air, "Her Bright Smile
Haunts Me Still."
Bonnie Blue Flag Quickstep.....Viereck.
Crescent City Guards' Quick Step; by a High
Private.
Very popular.
Confederates' Grand March; W. H. Hartwell.
Confederates' Polka March.....LaHache.
Gen. Jos. E. Johnston's Manassas Quick March
Adolphus Brown.
A splendid march, with a fine lithograph of Gen'l
Johnston.
Gen. Beauregard's Grand March; Mrs. V. G.
Cowdin.
Gen. Bragg's Grand March.....P. Rivinac.
Gen. Rob't E. Lee's Quick March.....Young.
Grand Russian March.....Francis.
Gen. Longstreet's Grand March.....C. Young.
March from "Moses in Egypt."
Madison Rifles' March.....Adolphus Brown.
This March is much used by Teachers.
Marseilles March.....Herz.
March of the Minute Men.....Eaton.
The 11th edition of this popular march.
Nobody Hurt. Grand March; Hermann L.
Schreiner.
Orleans Cadets' Quick Step.....E. O. Eaton.
The title of this favorite quick step has handsome
lithographs of the lamented Lt. Col. Dreux, Lieut. R.
J. Alexander and the composer, E. O. Eaton.
Our First President's Quick Step; P. Rivinac.
Rivinac's Medley Quick Step.....P. Rivinac.
Introducing the airs "Thou art gone from My Gaze,"
and "Cast that Shadow from Thy Brow."
Rosale Guards' Grand March.....A. Cardona.
Stonewall Jackson's Grand March.....Young.
Illustrative of "Stonewall Jackson's Way."
Tribute to Beauregard. Quick Step; Mrs. C.
McConnell.
Washington Artillery Polka March;
Blackmar.

POLKAS AND SCHOTTISCHES.

Absalom Duley Polka.....Osgood.
Affection Schottisch.....Adolphus Brown.
Anita Polka.....Eaton.
Bohemian Glass Blower's Polka.....LaHache.
A capital polka, becoming very popular.
Cora Schottisch.....Chas. Young.
Contraband Schottische.....Chas. Young.
Eoline Schottisch; (beautifully illustrated);
Eaton.
Fifers of the Guard, or 2d Polka Militaire,
Ascher.
Filles du Marbre, or Marble Heart Polka;
German Polka.....Bizot.
La Brunette; Schottische de Salon;
E. Bischoff.
La Blonde; Polka.....F. Pothonier.
Le Boifeuillet; (Forrest Leaf);.....Schreiner.
A Fine Polka.
La Zaidée Schottisch.....Alice Lane.
Louise Schottische.....Fernandez.
New Annen Polka.....Strauss, Jr.
New Pic-Nic Polka.....LaHache.
One of the most pleasing of this author's composi-
tions.
Pearl River Polka.....P. Rivinac.
Easy, pretty and very danceable.
Retour du Soldat; Polka; Morgan C. Kennedy.
Rochester Schottisch.....Rulison.
Seventy-Four Camp Street Polka.....Eaton.
Introducing the favorite air, "Juanita."
Stars and Bars; Polka Brillante, by Herman
L. Schreiner.
The Alabama.....LaHache.
Never fails to create a great sensation wherever
it appears.
The Florida.....LaHache.

WALTZES, MAZURKAS, Etc.

Affection Waltz.....W. H. Fry.
Amelie Waltzes.....Lumbye.
Brightest Eyes Gallop.....Schwartz.
Crescent City Waltzes.....Eaton.
Crescent Regiment Mazurka.....Hoeffner.
Evening Star Waltz.....Beyer.
Empress Henrietta's Waltz.....Herz.
Gertrude's Dream Waltz.....Beethoven.
Il Trovatore Waltzes.....Strauss.
La Rosalia, or New Spanish Lancers'.....
Don Pedro de Herrera.
Lara Polka Mazurka.....Talexy.
Les Fugitives.....Coinchon.
Mathilde Mazurka.....Auguste Davis.
Morning Star Waltz.....Beyer.
Mollie's Dream Waltz.....Reissiger.
Natalie Waltzes.....Labitzky.
One of My Waltzes.....Osgood.
A great favorite with young Pianists.
Odile Mazurka.....Fred. A. Haber.
Osgood's New Camelia.....
Easy and capital for dancing
Pardon de Ploermel Polka Mazurka.....Talexy.
Pelican Waltz.....E. O. Eaton.
Reverie Mazurka.....Alice Lane.
Spirit Waltz.....Beethoven.
Souvenir de la Louisiane.....Bischoff.
A very brilliant "Grand Waltz."
Twelve o'clock Waltz.....LaHache.
Volunteer Waltz.....Chas. Young.
Introducing Harry Macarthy's beautiful melody
"THE VOLUNTEER."

FANTASIAS, VARIATIONS, &c.

Aria alla Scozzese.....Valentine.
Bonnie Blue Flag; Improvisation by LaHache.
Bonnie Blue Flag; Brilliant Variations by
Cardona.
Bonnie Blue Flag; Variations.....Schlesinger.
Danse Andalouse.....Ascher.
Danse Espagnole.....Ascher.
Fille du Regiment, (Boquet of Melodies,) Beyer.
Flowers of Spring; (Fleurs du Printemps;) Reissiger.
Fanfare Militaire.....Ascher.
Gondellied.....Oesten.
Her Bright Smile Haunts Me Still; Improvisa-
tion.....LaHache.
Brilliant, showy and moderately difficult.
La Marseillaise.....Beyer.
La Source; Caprice.....Blumenthal.
One of this favorite author's most Brilliant pieces.
Love in May, (Sounds of Love,).....Oesten.
Lucia di Lammermoor, (Boquet of Melodies,) Beyer.
Lucrezia Borgia, (Boquet of Melodies,) Beyer.
Maiden's Prayer; (La Priere d'une Vierge;) Badarzewska.
My Maryland; Improvisation.....LaHache.
A brilliant and pleasing arrangement of this popu-
lar air.
Nocturne.....Dœhler.
Nun's Prayer; (Oberthur;).....Nordman.
Pensiviana.....Hensler.
This is a charming "Valse Sentimentale," which,
without being difficult, requires to be performed
with feeling and expression.
Prisoner and Swallow;.....Croisez.
Rippling Waves.....Eaton.
The Monastery.....Brinley Richards.
Tremolo.....Rossellen.
Tremolo, on Harry Macarthy's "Volunteer,"
E. O. Eaton.
Destined to be as great a favorite as the song which
forms the theme.
Warblings at Eve.....Brinley Richards.

Dances and Easy Lessons.

Annie Laurie; Come, Haste to the Wedding;
College Hornpipe; My Maryland; Fishers'
Hornpipe; Money Musk; Moses in Egypt;
Russian March; St. Patrick's Day; Soldier's